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# Mulk Raj Anand's Vision of Social Injustice and Exploitation in the Light of Gandhian Thought

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Anand, as is well known, was under a great and direct influence of Mahatma Gandhi. He felt immense pity for the down-trodden class who were the innocent victims of social injustice and exploitation. Gandhi devoted his life for the uplift of the same class and Anand followed his path at least in literature.

Mulk Raj Anand is one of the famous novelists of Indian English Literature, who along with Raja Rao and R. K. Narayan stands in the first line. His portrayal of character is living and authentic. His great works present us the lives of India's poor in a realistic and sympathetic manner. Mulk Raj Anand's debut novel *Un-touchable* is a true voice of the Dalit class. This novel depicts the events of a single day in the life of Bakha. Bakha throughout the novel faced the discrimination in the Caste-based so-called society. He belongs to the sweeper community.

In Anand's novel *Confession of a Lover*, the political arena is dominated by Mahatma Gandhi, the Satyagraha and Non-Co-operation Movement of 1920-21. Gandhi converted the political agitation into a national movement for total freedom from British rule. He created a demand for self-government despite the imperialist stand that Indians lacked courage, manliness and were incapable of administration. Gandhi revived the epic concept of courage in his own personal example and in the Satyagraha or non-violence movement. In Gandhian thought this movement was the force that is Truth, the Fearlessness that is separable from Truth. In *Glimpses of India*, Jawaharlal Nehru considers Satyagraha as a means of political action, a weapon to win political freedom:

Satyagraha was definite, though non-violent, form of resistance to what was considered wrong. It was, in effect, a peaceful rebellion, a most civilized form of warfare, and yet dangerous to the stability of the State. It was an effective way of getting the masses to function and it seemed to fit in with the peculiar genius of the Indian people. It put us on our best behaviour and seemed to put the adversary in the wrong. It made us shed the fear that crushed us, and we began to look people in the face as we had never done before, and to speak out our minds, and this new freedom of

speech and action filled us with confidence and strength. And, finally, the method of peace prevented to a large extent the growth of those terribly bitter racial and national hatreds which have always so far accompanied such struggles, and this made the ultimate settlement easier.

At the Nagpur Session of the Congress in 1920, the Resolution for the Non-Cooperative Movement was passed. It called for a withdrawal from —such school as are owned, aided, or in any way controlled by Government's student over sixteen were to —withdraw from institutions thus owned by a system of government which the nation has solemnly resolved to bring to an end....such students were neither to devote themselves to some special service in connection to the Non-Cooperation movement, or to continue their education in national institutions. (106, Bald) Anand could not boycott his government support school in Ferozepur as his father was in the employment of the Angrezi Raj and in the army besides.

Gandhi had advocated that self-rule, self-mastery and self-realisation should come first for all Indians and this effort was to be based on an acute sense of personal moral responsibility for our day to day actions, irrespective of the distant goals. This doctrine he termed Hind Swaraj, a doctrine of Passive Resistance.

Passive resistance is a method of securing rights by personal suffering; it is the reverse of resistance by arms. When I refuse to do a thing that is repugnant to my conscience, I use soul-force .... If I do not obey the law, and accept the penalty for its breach, I use soul-force. It involves sacrifice of self.

The Mahatma also defined —Soul-force, as a spiritual or moral energy that comes from faith and true religious devotion.

To Gandhi, national self-realization included the ending of political subjugation and economic degradation, the removal of social inequalities and abuses like untouchability, casteism, occupational prejudices, etc. (all areas that Mulk Raj Anand

contributed to through his protest novels), a reform of education and uplifting of personal morals including adoption of brahmacharya for limiting population growth. (Anand's personal condemnation of this part of Gandhian thought is strong, because in his stay at the Sabarmati Ashram in 1932 he could not see evidence of this.)

For the regeneration of society, Gandhi emphasized the traditional village organizations as the nucleus for the new society. This is what Anand could not subscribe to, and the rift between Anand and Gandhi begins to grow. Anand also rejected Gandhi's advocacy of the traditional ideology of the Hindu society. True, Gandhi fought against exploitation of labour, but he upheld the contribution of the relationship between labour and capital, tenant and landlord, employee and employer, advocating compromise and negotiations to create understanding between opposing positions. This order of society was to embody non-violence, love and friendship:

If capital is power so is work. Either power can be used destructively or creatively. Either is dependent on the other. Immediately the worker realizes his strength, he is in a position to become a cosharer with the Capitalist instead of his slave. If he aims at becoming the sole owner he will most likely be killing the hen that lays the golden egg. (Prabhu & Rao, 116)

Industrialization to Gandhi meant imperial destruction of village and unemployment; his response—pre-imperialist, pre-industrialist primitive village community—was tantamount to retrogression in Marxist philosophy. Anand's relative—modernity and his experience in England and other countries exposed him to radical and Marxist doctrines of social change. Gandhi's economic thought was anathema to Anand. He had realized that it was India's economic backwardness and traditional social institutions that were the cause of disintegration and the prevalence of poverty and degradation:

I was appalled to discover privilege and position dominated everything in the life around me, and I was disturbed by the mendacity, the ignorance, and superstition of our coppersmith brotherhood. (19-20)

Anand was looking for a new India free from the foreign yoke and social inequities. At this stage he was also seeking something to end his remoteness, to become a part of some community, even the intimate circle of creative men, the Bloomsbury Group. Instead, he had entered a world of conflicting personalities and prejudices, when he came to England in 1925:

I, who had gone to jail in the Gandhi movement, was fuming inside. I had left home because my pre-white-sahib father had beaten my mother for my going to jail. And I had learnt to be a rebel.

While I helped to clean the glasses, I realised I had taken umbrage about words said about India, and for being considered 'lesser breeds beyond the law'. The humiliation of being inferior seemed like a wound in my soul, which would never heal. The more I looked at it the more it became tender. And I decided in my mind that I would fight for the freedom of my country forever, though I may admire these English writers for their literary skills. (Conversations in Bloomsbury, 29)

In *Apology for Heroism*, Anand has dramatized this direct action of students:

The Strike of 1926 has shown me categorically that Britain was organized and run in the interests of a small majority—which could suppress the majority as violently at home as it did in the Empire. (36)

Anand was still seeking the ideology to set up a New India.

Mulk Raj Anand admits to have been profoundly influenced by Gandhian thought. In a lecture, *The Humanism of M. K. Gandhi*, Anand says,

Whatever his own failings, he remains to us a human personality of the highest order not because of his strength but because of his recognition of his own and other people's weaknesses. Certainly he let loose a stream of consciousness which by its deeper and widespread sympathies released our people into a new kind of solidarity. (Anand, *TKEE* 18-19)

While depicting the Indian Society, he has presented to us a class of those people whose social status is dominated by their economic status. In his masterpiece *Untouchable*, the status is determined by birth. Whereas, in his another novel *Coolie*, it is determined by an economic group. If we talk about the theme *Coolie*, written by Anand is just an extension of *Untouchable*. Anand depicts that social evil has run its impact even in Indian history. A strong believer in the dignity and the equality, Anand is naturally shocked at the inhuman way the untouchables and coolies are treated by those belong to the superior caste. Whereas, Anand tells about a single community in his novel *Untouchable*, but it also implies in the rest of the world, where we have caste based society, where we have discrimination on the name of class, race. His representation of social structure reflects his idea to revolt against for exploiters to change their inhuman behaviours with the rest of the world, and also to uplift their behaviour in the society. In the words of K. R. S. Iyenger, his works not only a representation of social reality, but also a necessary functional part of social control, and also, paradoxically, an important element in social change.

Mulk Raj Anand is the towering figure for his writing for suppressed poor people and their realistic depiction of character in his novel which includes the

social values and social harmony. Anand believes that man is the creator of his own destiny. He has immense faith in man and his power. Being a great artist, Anand does speak about black and white, but he gives the artistic form to the tragic experience of a man. Anand's revolt and warning lies within the presentation of his art. About the novels of Anand, Iyanger says that they come —fresh from contact with flesh and blood every day existence. We find no discrimination based on race and caste in our constitution, but in practical life, these all aspects still exist in our society. Social discrimination still prevails this way or that way and therefore, social exclusion and exploitation of the lower class of the society, though their form and proportion might be different from the cases of pre-independence era. K. R. Shrinivas Iyenger also confirms this, —.....the problem with blunted edges, perhaps, and also with some relieving features here—still defies a firm and final solution! Despite of that, Anand's novel considered as the blend to change the social system so that the untouchables can enjoy the equal freedom in the society. Anand dreamt for our strong, united, prosperous and peaceful nation. Through his great works, he has presented us painful realistiture of our so called Indian Society in a great manner. Now he has left on us to think how we can change the prevailing system and how can we make our nation more progressive. (Sharma, 101)

Anand was greatly influenced by Mahatma Gandhi and his thought and we see the effect in his novels also. Gandhism is a body of ideas and principles that describes the inspiration, vision and the life work of Mahatma Gandhi. It is particularly associated with his contributions to the idea of non-violence resistance, sometimes also called civil resistance.

The term —Gandhism also encompasses what Gandhi's ideas, words and actions mean to people around the world and how they used them for guidance in building their own future. Gandhism also permeates into the realm of the individual human being, non-political and non-social. A Gandhian can mean either an individual who follows, or a specific philosophy which is attributed to, Gandhism. Eminent scholar, Professor Ramjee Singh has called Gandhi the "Bodhisattva" of the Twentieth Century. (Wikipedia)

The Gandhian phase in Indian English fiction refers to the period from 1920 to 1947. The novels written during this period were greatly influenced by Gandhi's ideas. Three great writers of Indian English fiction Mulk Raj Anand, Raja Rao and R. K. Narayan were greatly influenced and they included the ideas of Gandhi in their novels *Untouchable*, *Coolie*, *Two Leaves and a Bud*, *Swamy and Fiends*, *The Bachelor of Arts*, *The Dark Room*, *The English Teacher*, *Kanthapura* are the novels written that period and we can clearly see the effect of Gandhian Philosophy in these novels.

Especially if we talk about Mulk Raj Anand's *Coolie* & *Untouchable*, these two great novels show the influence of Gandhian ideology because Gandhi has raised voice for the upliftment of downtrodden, poor people of our country and through his novels Anand also tried to do the same thing.

The novels written in the Gandhian phase lacked some of the basic ingredients that go into the making of a novel. Technical craft, artistic modes and realism were conspicuous by their absence in these works. The plot construction was devoid of any organisation of unity of vision. Characterization was so weak that the characters turned out to be mere caricatures. The novelists seemed to be lean too much on didacticism and allegory which further stood as stumbling blocks and checked their path to success. But they acted as the harbingers of the great of the Indian English novel That was soon to make it's appearance. One favourable aspects of their works was that some of the authors were good narrators of stories. In other words, germination of this powerful form had already taken place but the flowering and fructification as a result of nurture and nourishment were yet to occur.

It was after 1920 that an unexpected flourishing of the Indian fiction was observed by many. It was time when the nationalist boom had reached every nook and corner of the country, and touched and stirred the patriotic sentiments of the people. The whole country was in a political chaos, and the mass-movement for freedoms made people aware of their present and their past, and filled them with new hopes for a better tomorrow. This new alertness started with the end of the World War in 1918 and its consequence began to be reflected in Indian literature. Our writers were doubly affected by the nationalist thoughts because the national awareness was awakened; and liberty and independence were prizes worth fighting and dying for. This idea became more and more marked as the freedom movement led by Mahatma Gandhi gradually spread over the length and breadth of India.

Then the rapid events of the thirties almost shocked people into selfawareness and a society inspired by Indian nationalism as everywhere else shared social and radical movement which certainly came in for creative attention in Indian fiction and also in Indian English Fiction.

Such awareness can be a breeding ground for any fiction. It is, therefore, not by mere chance that the three major Indian English Novelists—Mulk Raj Anand, R. K. Narayan and Raja Rao, the —founding fathers on the Indian English novel appeared on the scene during this period ushering in an area of fictional maturity, vision and direction. —It can be said that they have taken over from British writers

like E. M. Forster and Edward Thompson the task of interpreting modern India to itself and the world.

In fact, it was during this period that the Indian novel was blessed with its compelling themes like freedom struggle. Fast west confrontation, the communal and religious dis-harmony, the condition of the untouchables and the landless working class, and the economically exploited etc. The novelists of the time set about probing these problems highlighting their causes and remedies based on certain set principles of life.

The established practice of presenting the social description was not something new. It was, in fact, initiated by Bankim Chandra Chatterjee in his novel, *Rajamohan's wife*, the first English novel by an Indian, in 1884. It is a tale where the female protagonist's romanticism is grabbed away and she is made to suffer her personal revolt against ordinary and immoral life and its shackles. An extremely modern novel of its times— the plot and its message remains socially fresh even in modern times. The tradition of narrating social situations was diversified during the period under investigation giving a broader view in the context of global perspective. P. P. Mehta confirms when he says, —.....old topics, old techniques and old sentimental educational novels did not disappear. But the realistic novel with a purpose appeared in its own right bringing with it new inspiration, new technique and new vision.

Thus we find that Mulk Raj Anand's fiction deals with the need of social transformation. He exposes the humiliating plight of the untouchables in *Untouchable* (1935), the lot of the landless labours in *Coolie* (1936), and the exploitation of the tag-garden workers in *Two Leaves and a Bud* (1937). Anand's realism is founded on his unmitigated belief in the need for humanitarian compassion and justice towards the have-nots.

During this period, a few novelists tried to project the ideals of Gandhi in order to bring about a better society. For instance, K. S. Venkataramani's *Murugan, The Tillar* (1927) is influenced by Gandhian principles of life. His *Kansan, The Patriot* (1932), also reverberates with the call of the times. Both these novels —promoted the ideals of Satyagraha.....and summoned Indians to work for national generation and political freedom.

Another novelist of the time, A. S P. Ayyar, who is mainly a historical novelist, frequently adorns his narrative in *Baladitya* (1930) with sermons on the evils of caste system, superficial religiosity etc. In tune with the principles espoused by Anand, Ayyar too preaches the need for reform in society.

Mulk Raj Anand also deals with rural life. His trilogy— *The Village* (1939), *Across the Black Water* (1940) and *The Sword and the Sickle* (1942) is about the rural life in Punjab depicting the life of the Sikh peasant, Lal

Singh. Anand attempts to recreate incidents and episodes of his childhood to lend realism to history.

With the publication of his first novel, *Swami and Friend* in 1935, R. K. Narayan began his series of *Malgudi* novels enriching and endowing the Indian English literature with a new dimension in the portrayal of social scenes. He is a gentle crusader who admonishes the wrong does, laughs at irrational beliefs and superstition, admires the do-gooder gives courage to the feeble-hearted and tickles the reader into submission. *Swami and Friends* revolves around ten-year old Swaminathan, a boy full of innocence, wonder and mischief, and his experiences growing up in the fictional town of Malgudi. He is a student at the British-established Albert Mission School, which stresses Christianity, English Literature, and the value of education. Life changes dramatically for young Swami when Rajum— a symbol of colonial power—joins the school, and becomes his close friend. Swami portrays the growing pangs of a boy who despises school, as he makes excuses, and roams around Malgudi with his friends.

Another novel written by R. K. Narayan, *The Bachelor of Arts* (1937) delineates the transition of an adolescent mind into adulthood. It revolves around a young boy named Chandran, who resembles a typical Indian upper middle class youth of the pre-independence era. First, Chandran's life in College in the late colonial times is narrated. After graduation, he falls in love with a girl's parents since his horoscope describes his as a manglik, a condition in which a manglic can only marry another manglik and if not, the non-manglik will die. Frustrated and desperate, he puts on the mantle of sanyasi and goes on a long journey. On the way, he meets many people and some villagers take him for a great sage. Due to pressing compulsions and personal realizations, he decides the return home. He takes up a job as a news agent and decides to marry, in order to please his parents, thinking of the discomfort he had caused them earlier.

*The Dark Room* published in 1938, narrates the troubles and tribulations of a Hindu housewife. The central character of this novel is Savitri, a submissive woman, who is married to Ramani, an employee of the Engladia Insurance Company. They have three children, Kamla, Sumati and Babu. Savitri is a typical housewife of India of these times, very much dominated and neglected by her husband. There is a dark room in their house where Savitri retires whenever her husband's cruelty seems intolerable to her. Ramani has a torrid affair with a newly recruited employee in his firm. Savitri comes to know about it and threatens to leave her husband's home. Ramani, in his arrogance, does not pay heed to the threat. But the fire of anger and jealousy burning inside Savitri is strong enough to make her remain determined on her decision and leaves after a terrible quarrel. She tries unsuccessfully to commit

suicide by drowning in a river. After some twists, typical of Narayan's style, such as taking up a caretaker's job in a temple, Savitri finally finds that she is not able to live detached from her children, so comes back, thereby, deciding to live with the burden. This novel completes the informal trilogy which began with *Swami and Friends* and *The Bachelor of Arts*.

Narayan's next novel *The English Teacher* was published in 1944. In this novel, the protagonist, Krishna, is an English teacher at Albert Mission College, Malgudi, where he had been a pupil himself. Initially we find Krishna to be a sensitive and sincere teacher who is completely wrapped in his work of teaching. Carlyle and Milton to the students. In the first half of the story, Krishna is portrayed as an affectionate and protective father to Leela, his daughter, as well as a doting husband to Sushila, his wife. But after his wife's death, but he resisted the temptation because he felt it was his responsibility to bring up his daughter. Later, he resigns his job in college and takes up the job of a teacher in a Kindergarten school. He finally attains peace of mind and realises that life will have meaning for him from then onwards. He gradually overcomes his grief over the loss of his wife and finds happiness and fulfilment in bringing up his young daughter. He no longer requires the presence of Sushila's spirit to infuse confidence in him to face life, though Sushila's spirit remains with him forever.

In all of Narayan's novels, the action takes place in his imaginary town, Malgudi. The regional novel, thus finds its full expression in R. K. Narayan. He however, produced his best works after independence when his philosophy of life which had only a confined existence in his miniature world of Malgudi, developed and broadened into a larger existential philosophy of human life itself.

Raja Rao's *Kanthapura* (1938) is the first evocation of the Gandhian age in Indo-English fiction. It is the story of a small South Indian Village caught in maelstrom of the freedom struggle of the 1930's. The novel is an account of the impact of Gandhi's teaching on non-violence resistance against the British. The story is seen from the perspective of a small Mysore Village in South India. Rao borrows the style and structure from Indian Vernacular tales and folk-epic. The narrator is an old woman who how the local deity could give people strength to stand.

Against the British Raj, in the character of the young Moorthy, who comes back from the city. Rao portrays an Idealist and supporter of Ahimsa and Satyagraha, who wants to cross the traditional barriers of Caste. The work was highly praised by the English writer E. M. Forster. However Rao's India is not a certain geographical or historical entity, but more of a philosophical concept and a symbol of spiritual calling. The novel depicts people's faith in nationalistic ideals

along with religious values. The account of the country life is picturesque and realistic. Rao in *Kanthapura* has not only given a faithful reconstruction of the village life but has breathed life into it, making it vibrant and pulsating and one cannot better —cite another authentic account of village life among novels written in the English Language.

Amir Ali's conflict is the story of a Hindu Village who goes to Bombay with the desire of acquiring higher education. But he gets involved in the agitation of 1942. The narrative is written along conventional lines. Another novelist of the time, A. K. Abbas in his *tomorrow is ours* attempts to advocate certain ideals like nationalism, leftism and denunciation of fascism. However, his pro-leftist stance is clearly indicated in the novel. The narrative is again conventional.

The political alteration of the Gandhian period were uppermost in the minds of the novelists then, but we come across the novelist A. S. P. Ayyar, who was seriously interested in writing historical novels during this phase. A passing reference has already been made to him as a historical novelist. He could not possibly have written novels based on the political atmosphere of the time because, as member of the Indian Civil Service, he had to be on his guard. He, therefore, searched for themes in ancient Indian history and brought out *Three Men of Destiny* (1939), a novel set against the background of Alexander's invasions of India in fourth Century BC. We also get a vivid picture of the life, customs and religious rites of a bygone age. However, it must be admitted that Ayyar was a true Indian in his thought and spirit. He was not affected by the disturbing political condition. This is clear from his remark:

Nothing is more appropriate in the present glorious renaissance of the period of India, when Eastern and Western Ideas are stirring the people into various kinds of political, artistic and religious expressions peculiarly their own than depicting the story of the time when India came into violent contact with greatest and most civilized nation in Europe- The Greeks.

As a discerning historian, with a definite grasp over history, Ayyar brings out in this novel, the fall of the Nandas, the rise of Chandragupta Maurya with the help of Chankya, and the castrations of Alexander. But Ayyar's artistic imagination and technical skill appear to be weak and his characters remain mere shadows. In fact, *Three Men of Destiny* is more a chronicle than a novel.

A curious literary phenomenon witnessed during this period is appearance of the ethnic novel. In the present case, a group of Muslim writers started writing about life and manners of Muslim households. They try to throw light on erosion and decay of Muslim Culture. For instance, Ahmed Ali's

*Twilight in Delhi* (1940) is an attempt to focus our attention on, a phase in our national life and decay of whole culture, a particular mode of thought and living, now dead and gone almost right before our eyes.

Iqbalunnisa Hussain's *Purdah and Polygamy: Life in an Indian Muslim Household* (1944) sketches the picture of a traditional Muslim business household. Humayun Kabir's *Men and Rivers* (1945) illustrates how the changing moods of the river, Padma, in Bengal affects the riparian fisher-folk.

In *The Sword and the Sickle* (1942), Anand's portrayal of Gandhi is severe, and irreverence creeps in. To Lalu, its hero, Gandhi —himself looks like a devil, who finds —The man is a physical deformity.

Anand describes Gandhi as =a little lop-eared, toothless man with a shaven head, which shone clean like a raw purple turnip'; and Lalu hears Gandhi talk about the need for suffering, soul-force, nonviolence, untouchability, the spinning wheel, self-perfection, and the sublimation of sexual urges; Lalu had wanted Gandhi to give a remedy to the dying and starving peasants. Anand, at this stage in his life, was more in tune with Jawaharlal Nehru and his attitude to the problems that faced India, in particular to the uprooted tenants in the zamindari lands. Of course, Anand was not blind to the fact that Nehru's reactions were those of the upper class Hindus who merely made sympathetic speeches.

*The Sword and the Sickle* has many characters who are revolutionaries, Lalu, Count Rampal Singh (modelled on non-communist Kanwar Brajeet Singh in whose palace at Kalakankar Anand was a guest in 1938), the student leader Razni, the =declassed intellectual' Professor Verma and Comrade Sarshar to mention a few. Anand's Marxist leanings, his advocacy of collective action and the training of workers into professional revolutionaries in an all-India organization are strongly portrayed. These are also the aspirations of young Indians of the nineteen twenties and thirties. In *Coolie*, Sauda, the trade-unionist, urges the workers to stand up for their rights and their dignity:

Stand up then, stand up for your rights, you rootless wretches, stand up for justice. Stand up, you frightened fools. Stand up and fight. Stand up and be the men you were meant to be and don't crawl back to the factories like the worms that you are! (266)

So, we see novels written during the Gandhian period show a remarkable advance in the theme and technical efficiency over the Pre-1920 novels. The most notable difference is in the selection of themes. The pet themes of our novelists during the Gandhian phase related to political upheavals, social transformations, the travails of the underprivileged, irrational beliefs and customs patriotism and history. The novelists attained sufficient experience to depict life as it is with its joys, sorrows, hatred, love and

humours. Therefore, novels began to wear a realistic outlook. As W. H. Hudson says,

Art grows out of life; it is fed by life; it reacts upon life.

The long drawn out dis-regressions and tedious descriptions which characterized earlier novels gave way to better artistry and skill. The style of the authors reveals better polish and grace. The plot construction is noteworthy and the technical skill admirable. The novel, which previously needed nurture and nourishment, was now able to stand on its own feet. (Dr. John E. Joseph)

We see that Mulk Raj Anand was greatly influenced by Mahatma Gandhi and his thought for the Indian Society and especially towards the lower cast, down trodden people. By Gandhi's spiritual message, Anand brings back Bakha to his normal senses. Gandhi's words Harijan and Cleaners of Hindu religion; replace his humiliation by pride. The discussions which follow the speech make us realize that Gandhi's spirituality, supported by modern technology can give a genuine solution of using flush system to the problem of untouchability. Anand proposes modernization through industrialization with the ideological framework of Gandhism.

For Mulk Raj Anand, Gandhi's speech work as a unifying factor. He looks at Gandhi first with a mixed feelings of wonder reverence and fear. But later, he starts feeling something very close and warm about him. Gandhi makes him aware of the fact that =Untouchability' was not sanctioned by the religion. Gandhi makes him aware of their rights saying that they should ask for good grains as their right labour charges and not contaminated, thrown away foods or the =leavings' from the plates of the high caste. Some of the critics claim that Anand's *Untouchable*, like his other novels, is a presentation of Marx's philosophy. Instead of Marxist idea of retaliation against the privileged. Anand seems to be more convinced by the Gandhian Philosophy of non-violence. He expects a change in the attitude of the exploiters as a result of a non-violent submission by the exploited. Anand followed Gandhi closely while writing the novel. He stayed in Sabarmati Ashram and corrected the manuscript following the instructions of Gandhi. Thus, Anand seems to be influenced by Gandhi and not by Marx. Marx opined that religion was the opium of mankind and it must be done away in the interest of human welfare. He condemns the priests who stand as middle-man between the God and the Worshipper. They create a gap between the God and the Worshipper and provide opportunities of exploitation. Marx wanted to give a revolutionary gospel to the poor and the downtrodden. On the contrary, Gandhi wanted to remove poverty, which is the cause of exploitation and make them aware of their rights. He wanted them to fight against the exploiters, not with violence but with non-violence. Anand feels that making the

outcastes aware of their exploitation by the high castes, is the first step towards their emancipation. The identity crisis through which Bakha or Munoo undergo.

Anand's exploration of the theme of untouchability when Gandhi was raising his voice against it through mass movement, is not a sheer coincidence. It shows Anand's faith in Gandhi's ideology and his own concern about untouchability. Gandhi wanted Anand to write in the form of a documentary but Anand preferred the form of fiction.

Considering Gandhian influence on *Coolie*, we don't find any real Gandhian character in it. We get some glimpse of it in Seth Prabha Dayal. None else in sketches as a symbol of Gandhian philosophy, however the entire novel can be called Gandhian critique of capitalism or industrialisation. Anand reflects Gandhian idea about industrialisation. Gandhi related the issue of imperial economic exploitation of India to the indictment of machinery. It is the reason of man's indifference the men. Gandhi was against the capitalistic civilization due to its inhumanity. Anand's protagonist first gets first fascinated by the machine but later, the factory appears to be the inferno for him. Though, the incident of Ratan's termination from the job and the union leader appeal to start a strike, he tries to expose communist leaders. Rama Jha in her book *Gandhian Thought and Indo-Anglian Novelist*, says:

It is the handling of this situation Anand's upholding of Gandhian values becomes clear. (Jha, 69)

*Two Leaves and A Bud*, the novel portrays the miseries of the Indian Coolies under poverty, hunger and multiple dimension of exploitation. Tracing Gandhian impact on the novel, there are neither Gandhian characters nor Gandhian philosophy directly delivered. But through the conflict between two groups =the rulers' and =the ruled', Anand shows the Gandhian influence. The conflict is pitched between the exploiter who represent violence and the exploited who represent submissiveness as a part of =non-violence', Lindsay a critic rightly says:

The book helps us to —understand something of the reality of the Gandhian non-resistant movement where the passivity is rigorously alive with the deep warm togetherness of a folk who own a long memory of peaceful co-operative ways. (Jha, 71)

As far as the Gandhian impact in concern in the novel *The Sword and the Sickle* is clearly seen in this novel too. Anand wants to show the conflict in the minds of the revolutionaries on the advent of Gandhi on the political scene of India. They fail to achieve their purpose through the violent acts. They look as Gandhi as a man of deformity and at his philosophy with indifference but when they fail in their revolutionary

acts; the Count suggests that Gandhi should be called upon. One of the revolutionaries says that Gandhi had bad opinion about communism. He says:

When a man becomes a God he turns his back on ordinary mortals and lives by a compromise with the other Gods and colonial imperialism. According to the new God, Gandhi, communists are evil people, in league with the Devil who meet in desolate cremation grounds and discrete the dead, spit on idols in temples, abuse the mighty and temple upon all human decency. (Jha, 196)

Lalu and the Count both make fun of Tiwari and Gandhian philosophy. Verma Sahib criticizes Gandhi for his support to industrialization. He calls him a man with dual policy. The Count says:

Don't you see that he is an ingenious Gujarati bania with the shopkeeper's sure instinct for making money. (Jha, 210)

Lalu calls him devi or a man with physical deformity. Due to all these remarks some of the critics feel that Anand shows his anti-Gandhi and pro-Nehru attitude in this novel. However, it is not true. To understand this impression of the critics based on the different views expressed by the revolutionaries, the period in which the story takes place needs to be taken into consideration. The story takes place at the beginning of the Gandhian age. Anand wants to show the attitude of the revolutionary groups who were under the domination of the Marxist philosophy and were influenced by the Russian revolution in early twenties.

Anand wants to demonstrate how both the groups think bad about one another. The Count thinks that Gandhi should be tried to solve the crisis. He says:

As you know God appeals to the imagination of our peasants and can still be exploited. (Jha, 196)

By making the two ideologies confront with each other, Anand proves superiority of non-violence over the revolutionaries' philosophy of =hit-back'. Anand represents Gandhi's philosophy in most of his novels through a number of characters but in this novel Gandhi himself explains the philosophy of non-violence:

Non-violence does not mean submission to the will of the tyrant. Working under the law of our being, it is possible for a single individual for that empire's downfall or its regeneration. (Jha, 201)

Gandhi's philosophy is brought into the small village by a lawyer and Congress leaders Tiwari. He warns the Count against his revolutionary activities. He says:

I am afraid your struggle will not develop in this country, Kunwar Sahib if you base it on hatred.....As Gandhi says, our struggle must be completely non-violent. (Jha, 157)

In this novel of Mulk Raj Anand shows an open encounter between Anand's principal and Gandhi, but this has not been shown in his other novels. In *Untouchable* too, Gandhi appears, but he delivers only a public speech. In this novel the encounter scene plays a significant role because it converts the revolutionary protagonist into a Gandhian.

He accepts purification through the fire of suffering as Gandhi advises him to do Mahatma Gandhi expresses his opinion on Lal Singh's act that strength does not come from the physical force. It comes from the inner spiritual will.

After he had written five novels that are up to *The Sword and the Sickle* we find Anand the —committed writer. But then he gets disillusioned by what he found in Indian Marxism, and so gets disturbed when he is labelled a revolutionary. He resents the charge of overt didactism and propaganda usually levelled at him by some critics. His answer is:

In so far as I have dealt with challenges, even without giving responses, I have been accused of indulging in political and social propaganda. But fundamentally, my exposition of character and situation is to reveal life in as total a manner as possible. My adverse critics have seldom seen the symbolism, the attitudes, and the rugged poetry beneath the prose. Therefore, if the attempt to discover the meaning of life in my given human environment is propaganda, then I am a propagandist, otherwise it is expressionism, which I define as an enactment of the body-soul drama of human beings, through the imagination. (Anand, 176)

*The Big Heart*, originally published in 1945, powerfully portrays the socioeconomic situation obtaining then and Anand's creative response. It is a moving human indictment which powerfully depicts the crises and conflicts of the forties in India, and the reserves of humanity in India's working classes which sustain them in their struggle for existence despite deprivation.

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